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# Notes For the Guidance Of Authors

In the Submission of Manuscripts  
to Publishers



New York  
The Macmillan Company  
Numbers Sixty-four and Sixty-six  
Fifth Avenue

1905

*Price: Twenty-five Cents*



Notes for the Guidance  
of Authors

*"An honest Stationer (or Publisber) is he, that exercizeth his Mystery (vvbetber it be in printing, bynding or selling of Bookes) vvitb more respect to the glory of God & the publike aduantage than to his owvne Commodity & is botb an ornament & a profitable member in the ciuill Commonwealthe. . . . If he be a Printer he makes conscience to exemplify his Coppy fayrely & truly. If he be a Booke-bynder, he is no meere Bookseller (that is) one vvbbo selleth merely ynck & paper bundled up together for his owvne aduantage only: but he is a Chapman of Arts, of vvisdome, & of muche experiance for a little money. . . . The reputation of Schollers is as deare unto him as his owvne: For, he acknowledgeth that from them his Mystery had botb begining and means of continuance. He beartely loues & seekes the Prosperity of his owvne Corporation: Yet he vvwould not iniure the Uniuerstytes to aduantage it. In a vword, he is such a man that the State ought to cberish him; Schollers to loue him, good Customers to frequent his shopp; and the vvhole Company of Stationers to pray for him."*

—GEORGE WITHER, 1625.

Macmillan, your publisher and book  
Notes  
For the Guidance  
Of Authors

In the Submission of Manuscripts  
to Publishers



New York  
The Macmillan Company  
Numbers Sixty-four and Sixty-six  
Fifth Avenue

PN1417  
M33  
1905

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Norwood Press  
J. S. Cushing & Co.—Berwick & Smith Co.  
Norwood, Mass., U.S.A.

## Preface

IT is hoped that the suggestions made in the following pages will be of use to authors desirous of submitting manuscripts for the consideration of publishers. It must not, however, be taken as necessary for manuscripts to conform with these suggestions before they can receive attention from the publishers' readers.

The suggestions have been compiled with the aid of the heads of the various departments of The Macmillan Company, and it is believed that the observance of many of the points emphasized in these pages will result in a saving of effort and expense to the mutual benefit of both author and publisher.

The Macmillan Company make it a rule to give careful attention to all manuscripts that may be submitted, whether prepared in accordance with these suggestions or not.



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THE foundation of the house now known as The Macmillan Company was laid in 1869 by the late George Edward Brett, who established in New York for the London house of Macmillan & Co. an agency for the sale of their publications. The business was soon enlarged to include the publication of books by American authors, and remained under the management of George Edward Brett until his death in 1890, when his son, George Platt Brett, became the resident American partner.

In 1896 the American firm was incorporated under the laws of the State of New York, and adopted the style of The Macmillan Company. The Company's interests as publishers are not confined to any particular departments of literature or science, but its list of current publications, which at present numbers some five thousand, embraces titles of works in practically the whole

range of intellectual activity, and its authors include many of the names best known in all the various fields of literature, both American and foreign. In addition to its publishing interests, The Macmillan Company acts as agents for the sale of the works published by the University of Cambridge (England), Columbia University (New York), Macmillan & Co., Ltd., George Bell & Sons, A. & C. Black, and Whittaker & Co., all of London, and for Bohn's Libraries.

The Macmillan Company has established agencies for the publication and sale of its books by American authors in London, England; Toronto, Canada; and Melbourne, Australia, where they are at all times carried in stock. It also has branch houses in Boston, Chicago, Atlanta, and San Francisco in this country.

The Macmillan Company occupies the buildings at 64 and 66 Fifth Avenue, New York City, purchased and owned by the Company.

The officers of the Company are George Platt Brett, President; Lyman Barney Sturgis, Vice-President; Henry A. R. Schumacher, Treasurer; and Lawton Livingston Walton, Secretary.

The officers of the Company (except the Treasurer) will be found at 64 Fifth Avenue.

The Educational Department is at 64 Fifth Avenue.

The Manufacturing and Advertising Departments are at 64 Fifth Avenue.

The Treasurer is at 66 Fifth Avenue.

The Trade and Retail Departments are at 66 Fifth Avenue.



## Preparation of a Manuscript

Use white paper about eight inches wide and eleven inches long, and leave margins of  $1\frac{3}{4}$  inches on the left-hand side, and about one inch at the top of each sheet.

Let the sheets of the manuscript be of uniform size throughout.

The pages of a manuscript should be numbered consecutively throughout. Inserted pages should be numbered alphabetically [*e.g.* 45 *a*; 45 *b*; 45 *c*]. Pages taken out should be accounted for on the preceding page.

The pages of individual chapters should not be numbered independently.

Write on one side of the sheet only.

Black ink should always be used for handwriting.

Manuscripts should not be rolled or folded when sent by mail or express.

## 12 Preparation of a Manuscript

Sheets that have been rolled are very unhandy for both readers and printers.

Typewritten manuscript is preferable to handwriting. It is easier to read and to correct. It saves the printer's time and prevents the occurrence of typographical error with its consequent expense.

Notes and other subsidiary additions should be written on a separate sheet of paper, placed next to and numbered consecutively with the text, to which it should refer by the word "footnote" or by an asterisk (\*). Short notes may be inserted between two lines drawn across the full width of the page and reference be made to them in the text by an asterisk, thus (\*).

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### NOTE.

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Extracts from the works of other authors should be carefully marked, as they are generally set up in a smaller type than that of the text.

Do not use pins when attaching one piece of paper to another. The manu-

script goes through so many hands that pinned papers are likely to become separated. They also cause confusion and loss of time to both reader and printer, and when once separated are often misplaced.

In the case of an illustrated book the manuscript should be marked at the point where each cut is to be placed. Care in this matter will save confusion and often much unnecessary expense. Where illustrations or suggestions for illustrations are provided by the author, they should be pasted or written on a separate sheet, which should follow and refer to the sheet on which they are to appear. In the case of technical works the illustrations should be numbered.

## Submitting a Manuscript to a Publisher

In submitting a manuscript to a publisher it is well to bear in mind that the manuscript will be carefully read, and usually by several advisers of special competence on the subject with which the work deals, and by whose judgment the publisher invariably reenforces his own opinion.

As an aid to the publisher in the selection of the special advisers to whom the work should be submitted, it is advisable to attach to the manuscript a very concise statement of its scope and purpose.

The publisher will at once arrange for an interview with an author on receiving a request to that effect.

Publishers are not responsible for the loss of manuscripts sent to them except in

those cases where the loss is occasioned by their negligence. Authors should, accordingly, send manuscripts either by express or registered mail, as they can then be traced in case of loss or misdirection. It is advisable that copies of important manuscripts should be made.

The author's full name and address should always be clearly marked on each manuscript, and a note should be sent, by post, advising the publisher of the despatch of a manuscript to him.

On the acceptance of a manuscript by The Macmillan Company, a contract or agreement covering the publication of the work will be sent to the author, and on the execution and return of this agreement, specimen pages showing the style and size of type which it is proposed to use will be forwarded. Immediately upon the approval of these, proofs of the book will be sent for correction and revision.

## Copyright

Copyright is usually obtained by the publisher when the book is printed, and is held by him so long as his agreement lasts with the author. At the termination of the agreement the copyright is transferred to the author.

Authors who wish to obtain a copyright before offering their manuscripts can do so by following the directions in *Bulletin No. 2. Directions for Securing Copyrights*, prepared by Thorvald Solberg, Register of Copyrights.<sup>1</sup> It is easier and customary, however, to leave this matter to the publisher.

It is customary to print, on the reverse of the title-page, the legal notice of copyright in the name of the publisher, rather

<sup>1</sup> This will be sent gratis on application to the Librarian of Congress.

than in the name of the author, for several reasons, among which may be mentioned the fact that the publisher can then defend the copyright, if attacked, in the event of the author being out of the country or unable for any reason to give the matter immediate attention. This does not affect the ownership of the copyright, which is determined entirely by the agreement or contract between the author and publisher.

It is rarely found necessary to secure copyright in Great Britain. A publisher with houses in both the United States and Great Britain usually attends to the copyrighting of the English editions when necessary.

Macmillan & Co., Limited, publish in London all books issued in America by The Macmillan Company, unless they are works of interest to Americans only, or are otherwise specially arranged for.

## Forms of Agreement

Forms of Agreement vary in minor details, and terms are offered with particular reference to the subject of the work, its purpose, or prospects of sale. The usual rule, however, is for the publisher to assume the whole cost of printing, manufacture, and publishing, and to offer the author a royalty on the selling price of the work.

An author is usually expected by the terms of his contract to hold his publisher free from legal liability on account of scandalous or libellous matter, or any infringement of another author's copyright which his book may contain.

The rights of translation and dramatization are usually subject to special terms of agreement.

As the carrying out of any agreement

to the satisfaction of both parties thereto depends upon their mutual good will and good faith, an author should have the clearest possible understanding of the details of the contract. He should also not fail to satisfy himself as to the ability of the publisher to make good its provisions both for the present time and for the term of its continuance.

## Bindings, Covers, and Cover Designs

The style of a binding must depend upon the character of the contents of the book. The cover of a work of fiction may be appropriately decorated with a design bearing relation to the story within; the cover of a book of verse may also, with equal propriety, bear ornament.

In volumes of essays, works of philosophy, science, or economics, good taste will as a rule dictate freedom from all decoration, but the lettering may be so designed on the back or side as to lend beauty to the dignity of a plain cover.

While the widest latitude may be given to choice of color in the case of fiction, in most other branches of literature bright colors are manifestly inappropriate.

In the selection of a color which in

itself is in good taste, the long experience of a publisher generally may be depended upon.

Authors sometimes desire a color which will fade in a short time and which will consequently entail a loss on the bookseller who exposes it in his window or store. It is not unusual also for an author to desire a cover design or a binding which is impossible on account of its costliness, forgetting that each color needs a separate stamp and a separate handling, and that certain fabrics would add so much to the cost, that a suitable selling price could not be placed upon the volume. It will be readily seen, therefore, that while an author can, and often does, aid the publisher by valuable suggestions, which are always gladly received, their practicability must depend finally on business reasons of which the publisher may fairly be the best judge.

## Proof-reading

Soon after the manuscript has been sent to the printer the author will receive a specimen page to show the proposed style of type, size of printed page, and the estimated number of printed pages that the manuscript will make. This specimen page should be returned at once to the publisher with the author's approval or suggestion for its improvement.

First proofs usually are sent in page form unless there are likely to be many corrections, in which case the author should not fail to advise the publisher well in advance to send his proofs in "galley"<sup>1</sup> form.

If the author wishes to see a revised proof of his work after he has corrected

<sup>1</sup> The long frame on which the compositor places the lines of type as he sets them.

the first proof, he should write to the printer to that effect when he returns the first proofs corrected. He can have a revised proof of any individual page, or any part, if the whole is not needed.

When making a change in page proofs, it should be remembered that in order to add a few words or a sentence it may be necessary for the printer to *overrun* every line on the page, perhaps the page itself, and possibly a whole chapter; so that a correction in page proof, while apparently one of only a few words, may prove an expensive matter.

It is sometimes easy to make room for the new words by taking out neighboring words of the same length, or shortening an adjoining phrase.

The final proofs (Foundry proofs) are marked "F." These are practically finally corrected proofs from the electrotype plates, which do not admit of changes except where absolutely necessary. Changes in

“F” proofs accordingly should be made as sparingly as possible, as they necessitate the cutting of the electrotype plate — a process which is likely to be expensive to the author and sure to be injurious to the plate.

Proofs are usually sent to the author in duplicate, the one to be corrected and returned to the printer and the other to be kept by the author. He will do well to transfer carefully his corrections to his own duplicate, for reference while his original corrections are in the hands of the printer.

On both first proofs and final proofs the abbreviation “Qy.” for “query” may occasionally appear. As this indicates that some point has arisen, such as an inconsistency in the manuscript or a possible misstatement of fact, which the proof-reader has thought it best to leave for the author to decide, attention should be paid to all such queries, in order that any desired change may be made as early as possible. The final proofs are just as

likely to contain queries as the first proofs, and should be looked through for the purpose of discovering and answering them.

If there is to be an index, it should be prepared from the author's duplicate page proofs, and, if possible, should be ready to be sent to the printer with the last batch of corrected page proofs.

Should the author wish to be relieved of the burden of making his own index, he will do well to ask the publisher to suggest to him the name of an index-maker. Indexes can be made at a very reasonable rate.

In this connection it may be well to call attention to the provision usually made in a contract to apportion the cost of corrections in proof, and in which it is understood and agreed that a percentage of the full cost of the plates shall be allowed the author for changes made by him in type or in plates during the process of making the plates or afterwards, and that

the cost of author's changes *in excess of this amount shall be charged to the author.*

The cost of correcting the errors of compositors will not in any case be charged to the author, but he will find that the cost of his own changes will accumulate more rapidly than he would anticipate, unless he has had great experience. It will be advisable for him to make his manuscript as nearly perfect as possible. Still, changes in the type and even in the plates will doubtless be necessary, and it would be unwise economy to leave the book imperfect rather than bear the expense of needed corrections.

When the text of a book is to be illustrated, the proof will be sent to the author in galley form, which will allow for the insertion of the cuts at the time when the first proof is corrected. Galley proof cannot be divided into pages until the cuts of the illustrations are placed in their correct places in the proof.

Proofs of illustrations will be sent to the

author by the publisher. If they do not arrive when the first proof of the text is in hand, they should be written for at once. The author should not fail to attach each to its correct place in the galley proof. If galley proof is sent back to the printer without carefully placed illustrations or instructions for the position of the illustrations, the printer is likely to make up page proof without allowing space for the cuts—an expensive process for the author, as the page proof will have to be made over again, and the time it takes to do so will be charged as author's corrections.

An author should apprise the publisher of the final correction of his proofs the moment he returns his last batch of page proof to be electrotyped.

The author is requested to tell his publisher at once if he is seriously dissatisfied with the conduct of any part of the work. Prompt notice of such cause for complaint will save time and misunderstanding and not infrequently ultimate expense.

## Educational Books

The Macmillan Company maintains a special department for the publication and sale of text-books and educational books. This department has branch offices in Boston, Chicago, Atlanta, and San Francisco, and the representatives of the Company attached to these various branch offices and to the home office visit the educational institutions and school authorities in their respective territories for the purpose of presenting the merits of the Company's text-books, and of recommending such books as may be best suited to the requirements of any special case. The department aims to keep in close touch with the universities, the public schools, and private schools, and with all those who are engaged in educational work.

In submitting the manuscript of a textbook it is advisable for the author to send a statement outlining briefly the plan and scope of his work, and giving the grade or grades for which it is suitable. The examination of the manuscript of an educational book, being of necessity very thorough, sometimes requires more time than the reading of a manuscript of more general character. It is, however, the invariable rule of the Company that this work shall be completed with all the promptness which careful and accurate examination will allow.

When an educational book is accepted for publication, the manuscript is read with the utmost care in the educational department before the book is actually sent to press. The department stands ready at all times to give such information as authors may desire in reference to the courses of study in use throughout the country, and to make any suggestions which may be solicited. The department also reads the proofs and gives attention to many of the

details connected with the manufacture of the book, such as the style of type, the size of the page, the illustrations, cover design, and style of binding. A constant effort is made to have every educational publication of The Macmillan Company as nearly perfect as possible in all of its details, and free from even the minor errors and discrepancies which not infrequently hamper the usefulness of books intended for school purposes. Proofs are sent by the printers direct to the educational department and are forwarded by the department to the author, with whom the department endeavors to coöperate in every way.

Upon publication specimen copies of the book are sent from the New York office and from the branch offices to the teachers and school authorities likely to be interested in such a book. These sample copies are followed by circulars and announcements which frequently contain reviews of the book and the opinions of

prominent educators in reference to it. Such letters of inquiry as are received are answered promptly and fully, and advertisements are inserted in the columns of the principal educational papers. By these methods and by the visits of its agents, the Company makes a strong effort to bring its educational publications to the attention of the educational world and to obtain for them such consideration as their quality may deserve.

A catalogue and price-list of educational books is published annually. This catalogue is to quite an extent descriptive and gives information in reference to the various text-books and educational books and the special uses for which they are adapted. The catalogue is sent to all teachers whose names are on the list of the educational department, and also to all educational institutions. It will be forwarded at any time upon the request of any one interested in educational work.

Authors can be of the greatest assist-

ance to the educational department by calling attention to any persons likely to be particularly interested in their books, and also by making any helpful suggestions in reference to advertising or circularizing which may occur to them. Correspondence of this character is always welcomed by the publishers, and such suggestions are acted upon as far as possible. Any criticisms or corrections received by the publishers are forwarded at once to the author in order that they may receive due attention, and that the successive editions of the book may have the advantage of the careful criticisms of those who use it.

## Signs used in correcting Proof

↓ = Push down the lead which is showing with the type.

✗ Delete; take out.

✗ Turn inverted letter right side up.

stet { Let it remain; change made was  
..... wrong.

□ Indent one *em*.

○ A period.

|| The type line is uneven at the side of the page; straighten it up.

✗ A broken letter.

✗ A hyphen.

*ital.* Use italics.

○ Join together; take out the space.

○ Take out letter and close up.

## 34 Signs used in correcting Proof

*centre* = Put in middle of page, or line.

 Straighten lines.

 Insert an apostrophe.

 Insert a comma.

 Raise the word or letter.

 Lower the word or letter.

 Bring matter to the left.

 Bring matter to the right.

# Make a space.

*lead* A thin metal strip used to widen the space between the lines.

*space out* Spread words farther apart.

 Make a paragraph.

*no ¶* Run on without a paragraph.

*cap.* Use a capital.

*l.e.* Use the lower case (small type),  
*i.e.* not capitals.

*s.e.* Small capitals.

## Signs used in correcting Proof 35.

<i>w.f.</i>	=	Wrong font — size or style.
<i>font.</i>		Kind of type.
<i>tr.</i>		Transpose.
<i>rom.</i>		Use roman letter.
<i>overrun</i>		Carry over to next line.
^		Indicates where an insertion is to be made.
<i>Qy. or (?)</i>		Doubt as to spelling, etc.
==		Indicates CAPITAL letters.
==		Indicates SMALL CAPITAL letters.
—		Indicates <i>italic</i> letters.
~~~		Indicates black type letters.
=====		Indicates <b>BLACK CAPITALS.</b>
=====		Indicates <b>BLACK SMALL CAPITALS.</b>
~~~		Indicates <i>black italic.</i>

# Proof showing Corrections

cafe.

## ADDRESS AT GETTYSBURG

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to pedicate a portion of that field as a final resting-place for those who here here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we here say, but it can never forget what they did here.

It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought

*ital.* (Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of The Macmillan Company, from Abraham Lincoln, the Man the People, by Norman Hapgood.)

# Corrected Proof

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*(Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of THE MACMILLAN COMPANY, from "Abraham Lincoln, the Man of the People," by Norman Hapgood.)*

## Composition and Presswork

The composition and presswork of books published by The Macmillan Company are usually done at the Norwood Press, Norwood, Mass., and proofs may be returned to the printers (J. S. Cushing & Co.) direct, except when otherwise arranged. Authors are requested to report promptly to the publisher any tardiness in the forwarding of proofs, or any carelessness in correcting errors, etc.

Messrs. J. S. Cushing & Co. follow a uniform system of punctuation, spelling, etc., but when a work is intended for the use of English as well as American readers, The Macmillan Company recommend the use of the "u" in spelling the words "honour," "colour," etc. The author's directions in this respect, however, will be carefully followed. Notice as to preferences in spelling, etc., should be given the publishers before the manuscript is sent to the printers.

# J. S. Cushing & Co.'s Rules for Spelling, Punctuation, and Style

**EXPLANATION.** — The following pages contain the points most frequently marked on proofs, and authors are advised to give them a careful reading. While the lists of words spelled differently in Worcester and Webster and of the *our*-words in English spelling are principally for reference, the other points mentioned should be borne constantly in mind. Although the preferences of certain publishers and authors may require some changes, the general style followed is that set forth here.

## I. SPELLING

1. The following spellings are preferred by both Worcester and Webster:—

abridgment	bouquet	checkered
æsthetic	brier	clew
bazaar	caliber	<sup>1</sup> combated, -ing
behoove	calk	corselet
<sup>1</sup> benefited, -ing	caravansary	cotillon
blond ( <i>adj.</i> )	carcass	criticise
blonde ( <i>n.</i> )	check	crystallize

## 40 Spelling, Punctuation, and Style

demarcation	humbugged, -ing	paralleled, -ing
dike ( <i>except in</i> geological meaning)	incase incrust indorse	poniard postilion programme
disk	infold	pygmy
drought	ingrain	raccoon
dryly	ingulf	reënforce
embarkation	inquire	<sup>1</sup> riveted, -ing
embed	insure	sandbagged, -ing
empale	inthrall	shyly
filigree	intrench	slyly
gayety	intrust	sobriquet
gayly	lackey	stanch
glamour	manikin	story ( <i>a floor</i> )
good-by	mediæval	thraldom
gossiped, -ing	mollusk	veranda
gypsy	mustache	visor
halyard	naught	zigzagged, -ing

<sup>1</sup> There is nothing irregular in these forms, which are given because frequently misspelled. Compare *fidgeted*, *inhabited*, and *profited*. But similar verbs, when accented on the final syllable, double the consonant, according to both dictionaries, — e.g. *admit*, *admitted*, *admitting*; *permit*, *permitted*, *permitting*; *regret*, *regretted*, *regretting*.

2. The dictionaries differ on the following words :—

*Worcester*

accoutre  
aide-de-camp  
amphitheatre  
<sup>1</sup> appareld  
axe  
ay (*yes*)  
<sup>1</sup> biassed  
boulder  
<sup>1</sup> carolld  
centre  
chiccory  
cimeter  
cosey, cosily  
councillor  
counsellor  
<sup>1</sup> crenellated  
cyclopædia  
defence  
despatch  
<sup>1</sup> dishevelled  
distil  
<sup>2</sup> dominos (*a game*)

*Webster*

accouter  
aid-de-camp  
amphitheater  
appareled  
ax  
aye  
biased  
bowlder  
caroled  
center  
chicory  
scimeter  
cozy, cozily  
councilor  
counselor  
crenelated  
cyclopedia  
defense  
dispatch  
disheveled  
distill  
dominoes

## 42 Spelling, Punctuation, and Style

<i>Worchester</i>	<i>Webster</i>
dulness	dullness
enamour	enamor
enclose	inclose
encumbrance	incumbrance
enrolment	enrollment
ensnare	insnare
<sup>1</sup> equalled	equaled
fetich	fetish
fibre	fiber
fledgling	fledgeling
<sup>1</sup> focussed	focused
<sup>2</sup> frescos	frescoes
fulfil	fulfill
fulness	fullness
gramme	gram
<sup>2</sup> grottos	grottoes
guerilla	guerrilla
<sup>1</sup> imperilled	imperiled
instalment	installment
instil	instill
jewellery	jewelry
<sup>1</sup> kidnapped	kidnaped
<sup>1</sup> libelled	libeled
litre	liter
lodgement	lodgment

<i>Worchester</i>	<i>Webster</i>
lustre	luster
manœuvre	maneuver
marvellous	marvelous
maugre	mauger
meagre	meager
metre	meter
millionnaire	millionaire
mitre	miter
<sup>1</sup> modelled	modeled
mould, -ing	mold, -ing
nitre	niter
ochre	ocher
œsophagus	esophagus
offence	offense
pacha	pasha
pedler	peddler
phœnix	phenix
plough	plow
<sup>2</sup> porticos	porticoes
practise (v.)	practice (v.)
pretence	pretense
<sup>1</sup> quarrelled	quarreled
reconnoitre	reconnoiter
revery	reverie
<sup>1</sup> rivalled	rivaled

## 44 Spelling, Punctuation, and Style

<i>Worcester</i>	<i>Webster</i>
sabre	saber
saltpetre	saltpeter
saviour	savior
sceptic	skeptic
sceptre	scepter
sepulchre	sepulcher
shrivelled	shriveled
<sup>1</sup> skilful	skillful
smoulder	smolder
sombre	somber
spectre	specter
<sup>1</sup> sulphuretted	sulphureted
syrup	sirup
theatre	theater
<sup>1</sup> tranquillize	tranquilize
<sup>1</sup> travelled, -er	traveled, -er
vice ( <i>a tool</i> )	vise
villanous, -y	villainous, -y
whiskey	whisky
wilful	willful
woful	woeful
woollen	woolen
<sup>1</sup> worshipped, -er	worshiped, -er

<sup>1</sup> The past tense is here given for illustration, but it is of course understood that the present participle is

formed on the same principle, *e.g. apparelling, apparel-ing; tranquillizing, tranquilizing; worshipping, worshiping*. This list contains only a few of the more common verbs of the class ending in *al, el, il, and ol*, but enough to show the principle on which the two dictionaries work in forming their past tense and participle. Verbs of this class accented on the final syllable have the same form in both Worcester and Webster, — *e.g. impel, impelled, impelling; propel, propelled, propelling; etc.*

<sup>2</sup> The rule for nouns ending in *o* is: If the singular ends in *o* preceded by another vowel, the plural is formed regularly by adding *s*, — *e.g. bamboo, bamboos; cameo, cameos; embryo, embryos; folio, folios*. If in *o* preceded by a consonant, by adding *es*, — *e.g. buffalo, buffaloes; desperado, desperadoes; echo, echoes; hero, heroes; mosquito, mosquitoes; motto, mottoes; potato, potatoes*. But the following exceptions add *s* only: —

albino	duodecimo	piano	sirocco
canto	halo	proviso	solo
cento	lasso	quarto	stiletto
domino ( <i>when not the game</i> )	memento	rotundo	torso
	octavo	salvo	tyro

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3. English Spelling. — In the English style of spelling, many words which in

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American dictionaries end in *or*, end in *our*. Words thus ending in *our* are:—

arbour	favour	parlour
ardour	fervour	rancour
armour	flavour	rigour
behaviour	harbour	rumour
candour	honour	savour
clamour	humour	splendour
clangour	invigour	succour
colour	labour	tabour
demeanour	misbehaviour	tumour
discolour	misdemeanour	valour
dolour	neighbour	vapour
endeavour	odour	vigour

Note that *discoloration*, *invigorate*, *invigoration*, *pallor*, and *tremor* do not take the *u*.

When an adjective is formed from any of the above words by adding *ous*, the ending of the original word is simply *or* as in American dictionaries,—e.g. *clamorous*, *dolorous*, *humorous*, *laborious*.

While the *our*-words are always found in English spelling, it is only occasionally that

English books follow the style which changes verbs ending, in American dictionaries, in *ize* to *ise*, — e.g. *civilise*, *realise*, *utilise*.

Distinctively English spellings (sometimes used and sometimes not) are the forms *anyone*, *everyone*, *someone*, and *for ever*, and the following: —

behave	gaily	reflexion
briar	gipsy	shily
connexion	inflexion	slily
drily	judgement	staunch
enquire	lacquey	storey ( <i>a floor</i> )
entrust	pigmy	verandah
gaiety	postillion	

---

4. **Miscellaneous Words.** — Give preference to the following forms: —

byways	highroad	subject-matter
courtyard	knickknack	text-book
downstairs	long-suffering	thoroughgoing
employee	lookout	upstairs
everyday	newcomer	well-nigh
halfway	nowadays	widespread
headquarters	shan't	

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*By and by* and *by the bye* are the right forms. *Vender* is ordinary usage, *vendor* the form used in law.

### II. COMPOUNDS

Follow the style given below on compounds:—

**Co, pre, and re.** — With words beginning with the same vowel: *coöperate*, *preempt*, *reembark*, etc.; with a consonant or different vowel: *colaborer*, *preoccupy*, *reconstruct*, etc.; but where a word having a different meaning from that desired would be formed: *re-creation*, *re-collect*, etc.

**Colors.** — Adjectives in *ish*: *bluish red*, *yellowish green*, etc.; but a noun compounded with a color: *emerald-green*, *iron-gray*, *ivory-black*, *pearl-gray*, etc.

**Ever.** — *Ever changing sea*, *ever memorable scene*, *ever watchful eye*, *forever emptied cradle*, *never ending talk*, etc.

**Fellow.** — *Fellow-citizens*, *fellow-soldiers*, etc. *Fellowship* is the sole exception.

**Fold.** — Words of one syllable: *twofold*, *tenfold*, etc.; of more than one: *twenty fold*, *hundred fold*, etc.

**Half.** — With adjectives: *half-dead man*, etc. (but *I found myself half dead with shame*); with verbs: *half conceal*, *half understand*, etc.; also *half a dozen*, *half an hour*.

**Like.** — *Businesslike*, *childlike*, *warlike*, etc., except *ball-like*, *bell-like*, etc., and very unusual compounds: *miniature-like*, *Mohammedan-like*, etc.

**Over and Under.** — With verbs and adjectives, one word: *overbold*, *overestimate*, *overreach*, *under-dressed*.

**Party.** — *Party-coated*, *party-colored* (and use this spelling).

**Points of the Compass.** — *Northeast*, *south-west*; *north-northeast*, *west-southwest*, etc.

**Room.** — *Breakfast room*, *dining room*, *sleeping room*, etc.; but *bedroom* and *drawing-room*.

**School.** — *Schoolboy*, *schoolfellow*, *schoolgirl*, *school-house*, *schoolmaster*, *schoolmistress*, *schoolroom*; *school board*, *school children*, *school committee*, *school days*, *school district*; *school-ship*, *school-teacher*, *school-teaching*.

**Self.** — *Self-absorbed*, *self-contempt*, *self-respect*, etc.; but *selfsame*.

**Skin.** — Words of one syllable: *calfskin*, *goatskin*, *sheepskin*, etc.; of more than one: *beaver skin*, *buffalo skin*, etc.

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**Tree.** — Always two words: *apple tree, forest tree, fruit tree, etc.*

An adverb and a participial adjective or a participle before a noun: *prettily dressed girl, rapidly approaching winter, etc.*

### Anyway, Nowise, Awhile, Meanwhile, and Meantime

Distinguish between the adverb *anyway* and the phrase *in any way*, *nowise* and *in no wise*, and *awhile* and *for a while*. Always make *meantime* and *meanwhile* one word: *meantime, in the meantime, meanwhile, and in the meanwhile.*

## III. DIVISION OF WORDS

Divide when possible, and when it is a correct division, on the vowel: *propo-sition, not prop-osition.*

Avoid two-letter divisions where possible.

Avoid making the last line of a paragraph part of a divided word.

In present participles carry over the *ing*: *divid-ing*, *mak-ing*, *forc-ing*, *charg-ing* (but *twin-kling*, *chuc-kling*, etc.).

Divide: *deri-sion*, *divi-sion*, *provi-sion*, *reli-gion*, etc.

Divide: *fea-ture*, *for-tune*, *pic-ture*, *pre-  
sump-tuous*, etc.

Divide in all cases *espe-cial*, *inhabit-ant*, and *pro-cess*.

Divide *know-ledge* only where English spelling is used.

Note *atmos-phere* and *hemi-sphere*.

#### IV. CAPITALS

Constitution of the United States should always be capitalized.

*Czar*, etc.—Capitalize *Czar*, *Pope*, *President* (of United States), *Sultan* (of Turkey), *Dauphin*, *Bey* (of Tunis), *Khedive* (of Egypt).

*Day*.—Capitalize *Thanksgiving Day*, *New Year's Day*, *Lord's Day*, *Founder's Day*, *Commencement Day*, etc.

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**De, Von, etc.** — Capitalize names from foreign languages preceded by a preposition, when used without a title or a Christian name: *De La Fayette, De' Medici, Der Hougassoff, Von Stein*; but *Marquis de La Fayette, Catherine de' Medici, General der Hougassoff, Baron von Stein*.

**Headings.** — In chapter headings, side headings, names of books, etc., set in capitals and small capitals, or upper and lower case, capitalize nouns and adjectives only. *As You Like It, Love's Labor's Lost*, and similar titles are exceptions.

**Heaven.** — Capitalize *Heaven* when it stands for the Deity; as a place, lower case. *Hell* and *paradise* always lower case.

**He, His, etc.** — *He, His, Him, Thou*, etc., referring to members of the Trinity (except in extracts from the Bible).

**His Majesty, etc.** — Capitalize all except the pronoun in *his Majesty, their Royal Highnesses, your Excellency, his Lordship*, etc.

**House.** — Lower case *house of Hanover*, *house of Suabia*, etc.

**King**, etc. — Capitalize *King John*, *Bishop of Rheims*, *Duke of York*, *Emperor of Austria*, etc. ; but lower case *king of England*, *queen of Sweden*, *prince of France*, etc. (except the *Prince of Orange* and *Prince of Wales*, and other mere titles with *Prince*).

**Middle Ages** should be capitalized.

**Mountains.** — *Appalachian Mountains*, *White Mountains*, etc.

**New World**, **Old World**, **New York City**, **New York State**, **Papacy** (but lower case *papal*), **Oriental**, and **Occidental** should be capitalized.

**River**, **Lake**, **War**, **Valley**, **battle of**, **peace of**, **treaty of**, etc. — Capitalize in cases like *Hudson River*, *Crystal Lake*, *Seven Years' War*, *Connecticut Valley*, etc. ; but note the plurals : *Hudson and Mohawk rivers*, *the Seven Years' and the Hundred Years' wars*, although *Lakes Huron and Michigan*. Lower case *the river Charles*,

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etc., and *battle of Waterloo, treaty of Lunéville, peace of Amiens*, etc.

**State, etc.** — Lower case *state* (except *New York State*), *commonwealth*, and *territory* (except *Indian Territory, Northwest Territory*). Note *Southern states, Eastern states, etc.* But capitalize *State* meaning the government, as well as *Church* standing for the ecclesiastical authority or influence.

Titles used in direct address should be capitalized.

### V. PUNCTUATION

**Comma in Series.** — Correct style: *George, John, and James are here; handsome, rich, but unhappy; he could not read, write, or figure.*

**Comma before Quotation.** — Before a quotation in a paragraph, if of one sentence use a comma, if of more than one use a colon.

**As follows.** — At the end of a paragraph, after phrases like *as follows, the following, thus, and namely*, and words like *said*,

*remarked*, etc., use the colon and dash (except in mathematical work).

**Comma and Semicolon.**—In sentences containing two sets of subjects and predicates—in other words, two clauses—connected by *and*, *but*, or some similar conjunction, the clauses should be separated by at least a comma; and if either clause is very long or contains a subordinate clause, use a semicolon. The foregoing sentence illustrates the use of the semicolon.

Quotation Marks.—In sentences terminating in the close of a quotation and an exclamation point or an interrogation point, do not quote the punctuation unless it is part of the quotation:—

How absurd to call this stripling a  
"man"!

Can we by any mistake call him a  
"man"?

but One is crazed by its "Now then, where  
am I to go?"

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In the case of a semicolon and the close of a quotation, if the quoted matter consists of one or two words or a mere phrase, do not quote the semicolon ; but if a complete subject and predicate is included within the quotation marks, quote the semicolon too :—

The punctuation of “Tristram Shandy” will naturally differ from that of the “Rambler” ; and in a less degree the punctuation in Burke, *etc.*

Sir Walter said to him, “ My friend, give me your hand, for mine is that of a beggar ; ” for, in truth, the house, *etc.*

If the style of a book is to quote verse, letters, and other extracts, in poetry a new quote should begin on every new stanza, in prose on every paragraph and break-line. But in extracts from plays, place a quotation mark before the first word only of the extract, and end after the last word. The proper form for quotes at the beginning and end of a letter is as follows :—

“ 6 SCROPE TERRACE, CAMBRIDGE,  
“ June 20, 1898.

“ DEAR SIR: With reference to the Vortex-atom Theory, I would \* \* \* concerned is very complex.

“ Believe me

“ Yours very truly,  
“ J. J. THOMSON.

“ PROFESSOR S. W. HOLMAN.”

## VI. MISCELLANEOUS POINTS OF STYLE

*2d, 3d*, not *2nd, 3rd*.

*B.C.* and *A.D.* — Date before the letters, and letters in small capitals: 14 B.C., 28 A.D.

*A.M.* and *P.M.* (for *ante meridiem* and *post meridiem*) always in small capitals: A.M., P.M.

£ and £ should always be close up to the number with which they belong, except in mathematical work.

*Henrys, Jerseys, Mussulmans*, and the *Two Sicilies* are the correct plurals.

An abbreviation — e.g., *Fig.*, § — or a

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number should not begin a sentence. Always spell out.

Spell out titles like *Colonel*, *General*, and *Professor* (except in lists of names, catalogues, etc.); but *Dr.*, *Hon.*, *Mr.*, *Mrs.*, *Messrs.*, and *Rev.*, occurring before a name, are proper abbreviations.

*E.g.*, *i.e.*, *l.c.*, and *s.v.* should always be Italic when placed between, after, or before words in Roman, take no comma, and should be close up together. In Italic should be Roman. *Cf.*, *sc.*, and *viz.* should always be Roman.

**Possessive Case.** — To form the possessive singular add the apostrophe and *s*: *Keats's*, *countess's*; except in the phrases *for conscience' sake*, *for goodness' sake*, *for righteousness' sake*, etc., and in the case of a few words like *Jesus*, *Achilles*, *Hercules*, and *Xerxes*.

**Books, Magazines, Ships, etc.** — Names of books, plays, and paintings should be Roman and quoted, of magazines and papers Italic, and of characters in books,

plays, etc., plain Roman without quotes. (But in footnotes and side notes books may go in Italic.) In general, poems should be Roman quoted. Names of articles in magazines or cyclopædias should be Roman and quoted. Names of ships set in Italic. In citation of papers and magazines, do not treat the definite article *the* as part of the name, — *e.g.* the *Century*, the *Chicago Inter-Ocean*, the *New York Herald*.

**Numbers.**— Spell out all numbers of less than four figures, and all round numbers. Numbers of four or more figures set in figures. By round numbers are meant hundreds, thousands, etc., and all multiples of hundreds, thousands, etc. (When numbers occur in great frequency in a single paragraph or chapter, all numbers should be set in figures. Round numbers should also be set in figures when coming in close contrast with numbers not round.) Cases like *2300* should be spelled *twenty-three hundred*, not *two thousand three hundred*.

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The comma should be used only in numbers of five or more figures: *5560*, but *55,670*.

### O and Oh

*O* is an expression used (*a*) in directly addressing a person or a personified object; (*b*) in uttering a wish; and (*c*) to express surprise, indignation, or regret, when it is frequently followed by an ellipsis and *that* : —

- a.* *O* Lord, have mercy on us !  
Break on thy cold gray stones, *O* sea !
- b.* *O* that I had wings like a dove !  
*O* for rest and peace !
- c.* *O* [It is sad] that such eyes should e'er  
meet other object !

*O* is also used in the expressions *O dear* and *O dear me*.

*Oh* is used (*a*) as an interjection and (*b*) as the colloquial introduction to a sentence : —

- a.* *Oh*, my offence is rank.  
*Oh*, how could you do it ?
- b.* *Oh*, John, will you close the door ?  
*Oh*, yes, with pleasure.

## How an Author can aid his Publisher

An author can often show the publisher where or how he can make sales, and can suggest methods by which the interests of the book may be furthered.

After the publication of a work has been arranged for, the author should write out and send to the publisher an account of the work, say two hundred or three hundred words in length. This should describe the plot, the scope, the purpose, or the contents, as the character of the work dictates. This information is needed for preliminary announcement or advertising, and for the information of literary editors throughout the country.

An author can help the publisher in sending out press and complimentary copies by giving him a list of persons,

papers, and magazines at whose hands the book is likely to receive more than ordinary editorial attention. In the case of an educational work, the names of professors and teachers likely to recommend the book are also of great service.

There are few steps in the manufacturing and publishing of a book where an author cannot be of help to his publisher. There are some matters, however, such as the size of the finished book, its price, kind of paper, or cover, which of necessity must largely be affairs of commercial consideration, and are usually left to the judgment of the publisher; but suggestions from the author are often of much value and are always welcomed.

## Advertising, Circulars, etc.

These matters usually are attended to by the publisher at his own expense. The author, however, can often be of great assistance by calling attention to points which bear favorably on his work, and to items of news or reviews which may be quoted in circulars, and in notes to editors of literary columns in the American press.

Addresses of societies or clubs and their secretaries, and lists of members, are very useful to the advertising department.

## Press and Presentation Copies

The publisher sends these out at his own expense in directions which in his business judgment will yield the best results. His aim is, of course, to bring the work by means of reviews to the notice of the largest number of people who will be likely to take special interest in the subject. An author can often greatly help the success of his book by suggesting to the publisher the names of persons and journals likely to be specially interested in reviewing his work.

The Macmillan Company will use its best efforts to secure and to forward to its authors copies of the principal reviews of their books that appear from time to time in the newspapers, and authors are requested to inform the Company of any remissness in the sending of these.

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